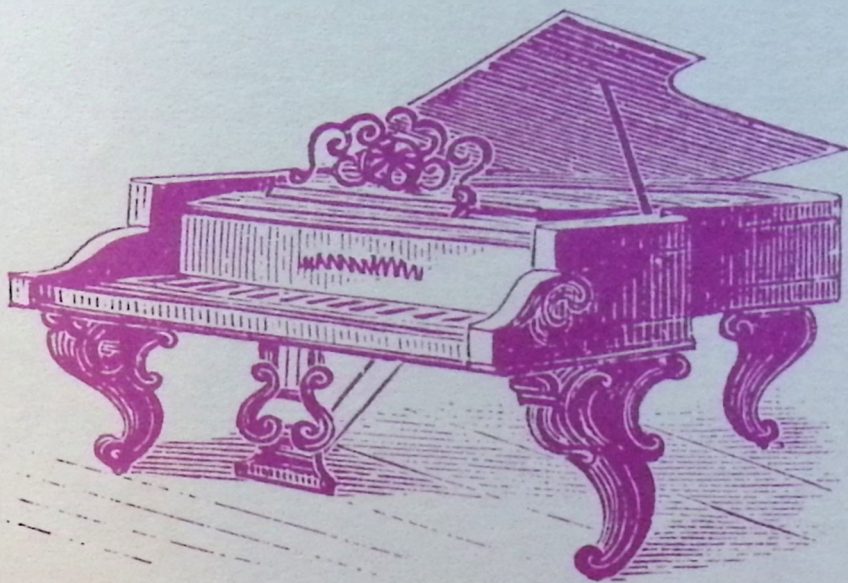


KSOR GUIDE to the arts



September 1981



The art on this month's cover comes from public radio station **KWAX** in Eugene, and is the logo for the **Oregon Bach Festival** (see details on p. 5). The art on the inside back cover is by **Ruth Temple**. We have articles this month contributed by **Jim Parker**, Assistant GUIDE Editor, and **Lynne DeMont**.

KSOR GUIDE to the arts

September 1981

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520 with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expense of publication and may be purchased by contacting Gina Ing at (503) 482-6300.



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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPBD (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Fiddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in the Dead Indian Road, Emigrant Lake area on 88.5 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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From the Director's Desk

What Should the Next Step Be?

Recently I reread a volume of collected essays by one of the few nationally distributed media critics for whose work I have developed real regard. Published in the mid-seventies, entitled **The View from Highway One**, author Michael Arlen in one column dealt with the role of public television at that time. He characterized public television's essential dilemma then of being the handmaiden of government and business, of being maintained on sufficiently short rations so as to prevent the development of a fully effective, and competitive, fourth network. He went on to identify the reasons for which government might wish to restrain public television from a fully assertive, and effective, media\ role and the extent to which such a diminished position would also serve commercial broadcasting's interests and the further interests of America's corporate community.

Five years in public broadcasting is half our lifetime and the article made interesting reading in light of the intervening years. It prompted me to reflect on a column I wrote for the **Guide** some months ago, which to date hasn't been published. Both columns dwell upon the same essential issue and Arlen has simply again called to mind the dilemma which has faced American public broadcasting since its inception. The purpose of this column is not to reiterate it. Arlen did cause me to wonder—What should the next step be?

Public television and public radio have developed in great austerity. While it is popular at the federal level to suggest that public broadcasting in this country has been too well-maintained on the federal dole, in reality, the funds which have supported public broadcasting in the U.S. have been entirely too scant. When one attends meetings of public radio or public television executives, discussion frequently turns to how much better our stations are doing in achieving *larger audience levels*. What that really means is that we have gone from marginal to slightly less marginal audience penetration. When public broadcasters talk about a major success, we talk about successes relative to **other public broadcasting** ventures. Compared to broadcasting as a whole, the only remotely successful venture public television has ever launched is **Sesame Street**. If public radio's only real accomplishment has been **All Things Considered**, it's a far less noticeable accomplishment in the radio industry than **Sesame Street** has been in the television genre. In neither instance has public broadcasting taken the United States by storm. And the reason is not for lack of talent, or the need for many such services.

In the regular discussion of the modest annual improvements public broadcasting has made in achieving its goal of providing a **meaningful, effective alternative** to commercial broadcasting, there is an underlying thread of inferiority. Its not surprising. Public television was born to an inferior status and public broadcasting has endured in that state with less

avored frequencies and far less funding than other broadcasters. It can never achieve its real potential so long as it **believes** it is inferior. Even Michael Arlen felt obliged, in a foreword to the aforementioned book, to explain in effect why he believed television criticism was a worthwhile profession. He answered the issue quite simply by suggesting that television **mattered** if you **believed** it made a difference in our lives. And if it mattered, then it mattered what was said about television and what television said about us.

Public broadcasting **does** matter, too. From the moment I arrived at KSOR in 1974, I never believed, or acted, other than so as to suggest that what KSOR did was important. Considering that the station covered a small audience (with 10 watts at that time), there were many who believed the station's efforts were not significant. But they were to me, they were to our staff, and they were to the people who listened to the station then. We always acted as though what happened here was important, because it was. If you believe that, it's a self-fulfilling prophecy.

Public broadcasting nationally needs a lot more of that. Too many of our efforts have been just shy of that point at which a project reaches a critical mass, momentum at which it begins to electrify rather than merely contact an audience—a level of activity at which it ignites public response rather than simply is acknowledged. Maybe it requires a little more P.T. Barnum, a little bit more testing of our limits, and a little more gambling with our future. Given the way public broadcasting's future appears to be shaping up, a little gambling at this time might well be in order.

While many have reason to quarrel with PBS's proposal for a pay cable/TV network dubbed the *Grand Alliance*, it represents a gutsy move. For that reason alone, it's to be applauded.

* * * * *

As of this writing (August 7, 1981) we are still unable to provide a definitive report to our members on the station's fiscal position in light of the state's reduced support for public broadcasting. While the Legislature adjourned a week ago, the actual determination of the apportionment of those funds has not yet been fully decided within the state system of higher education. And for that reason, KSOR is still uncertain as to the exact level of support available from that source this year.

It remains our understanding that the Legislature did impose a 25 percent reduction over last year's state support which, of course, in the face of inflation is more than a 25 percent reduction. We are simply operating on a week-to-week basis and have not yet been able to assemble a budget for the year. We know it will be a tight one at best, and we will supply a fuller explanation of our circumstances as soon as possible. To all of you who have stood by steadfastly during this most difficult summer, all of us at the station send our heartfelt appreciation.

Ronald Kramer
Director of Broadcast Activities



Oregon Bach Festival: ***The Rilling Experience***

"The Big Bach's Office Attraction in Oregon" as noted by Paul Hume in the **Washington Post** is the Oregon Bach Festival. Each summer, conductors, instrumentalists, and vocalists from all over the world come to Eugene, Oregon to perform under the baton of world renowned German conductor, Helmuth Rilling. For the first time in its twelve year history, a series of four concerts from the Oregon Bach Festival will be broadcast by public radio stations nationwide. Area listeners can hear "Oregon Bach Festival: The Rilling Experience." Wednesday at 7 p.m. beginning September 9.

The first concert in this four part mini-series will be Bach's G Minor Mass (BMV235) and Haydn's Lord Nelson Mass in D Minor performed by the Festival chorus and orchestra under the direction of Helmuth Rilling. The second concert will be a Chamber Music Recital featuring noted German oboist Ingo Goritzky, German harpsichord hero, Hans Joachim Erhard, and violinists Ilka Talvi and Judith Aller-Talvi. The third concert will be a concert of Lieder by soprano, Arleen Auger. And the final concert will be Mendelssohn's Elijah performed by the Festival chorus and orchestra under the direction of Helmuth Rilling.

The Oregon Bach Festival began in 1970 when Royce Saltzman, associate dean of the University of Oregon School of Music invited Helmuth Rilling, director of the Gaechinger Kantorei in Stuttgart, Germany, to participate in a week-long workshop in choral music and organ on the U. of O. campus. Rilling has returned to Eugene every year for twelve seasons and thanks to Festival Music Director Rilling's superb musicianship and Saltzman's administrative acumen the Festival has grown from a week-long workshop to an internationally acclaimed annual fortnight of music drawing visitors from all over the world.



Susan Returns to ATC

Susan Stamberg has been co-host of ALL THINGS CONSIDERED since 1971. She was the first woman to anchor a national nightly news program in the United States, and has received a number of broadcasting awards, including the Edward R. Murrow Award, the Major Armstrong Award, the Clarion Award, and an Ohio University Honor Award. She rejoins co-host Sanford Ungar behind the ATC microphone September 8.

There is a farmer in West Virginia who can't wait for Susan to come back. Since she took a leave of absence from co-hosting National Public Radio's **All Things Considered** in November, the farmer's goats haven't been producing as much milk. He writes that they had grown accustomed to listening to Susan during milking time each day. They never said anything, but evidently they liked the sound of her voice. It relaxed them. And when her voice stopped coming out of the radio, milk production dropped. It didn't take the farmer long to make the connection.

But good times are ahead. Not only for the West Virginia farmer and his goats, but for many anxious and concerned listeners in the rest of the

country. Susan Stamberg is coming back to ATC. September 8, to be exact—a date that ATC fans can circle on their calendars and anticipate with pleasure. They can also stop writing all those "Where-is-Susan-and-why-has-she-left-us?" letters.

Actually, Susan never went anywhere. Every day of her 8-month leave of absence she arrived at her NPR office early and stayed late. But instead of immersing herself in the daily bustle of **All Things Considered**, she was virtually sequestered in her office. She was writing a book, tentatively titled **Every Night at Five: Susan Stamberg's ALL THINGS CONSIDERED Book**.

When I first began work on the book" Stamberg says, "it wasn't easy to shift gears from doing 90 minutes of live radio each day. Now I'm looking forward to the shift back. It'll be wonderful to get back home."

Susan's fans have never let her forget just how important they think she is to the program. They have responded to her temporary absence with tears, anger, petulance, and hearty wishes of good luck. She has received everything from long, chatty letters to dinner invitations to a post card crammed with 45 repetitions of a single phrase: "We miss Susan."

"I was ready to toss it in and take up needlepoint or truck-driving."

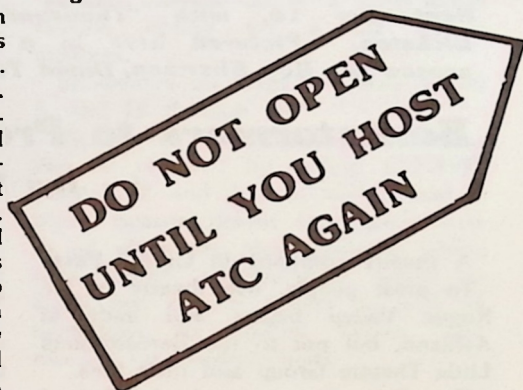
How does Susan respond to sentiment like those, especially when they pour in by the thousands? It's a phenomenon that still baffles Susan. "I love getting letters," she says. "It's instant feedback for the broadcasters. But when I first started hosting ATC ten years ago, I overacted to the mail. The letters that were full of praise made me euphoric. The ones that were critical plunged me into the absolute depths. I was ready to toss it in and take up needlepoint or truck-driving. After a while, I realized that I couldn't stay on that emotional roller coaster and keep on working. I had to find a middle ground."

The sense of balance Susan has gained over the ten years is best exemplified by her favorite letter. It contains neither extravagant praise nor excoriating criticism. It is framed and hangs on the wall of her office along with other favorite memorabilia. "Help!" it reads. "Who is that wonderful lady and why has she been away?" The writer in Nashville,

Tennessee goes on to say that she thought this lady had left, but became confused when she heard one of the frequent commentaries and interviews Susan contributed to ATC during her absence. "Has my favorite indeed gone to another job?" the letter continued, "or will she be spreading joy from now on? I wish I could tell you her name—she always sounds so interested in everything."

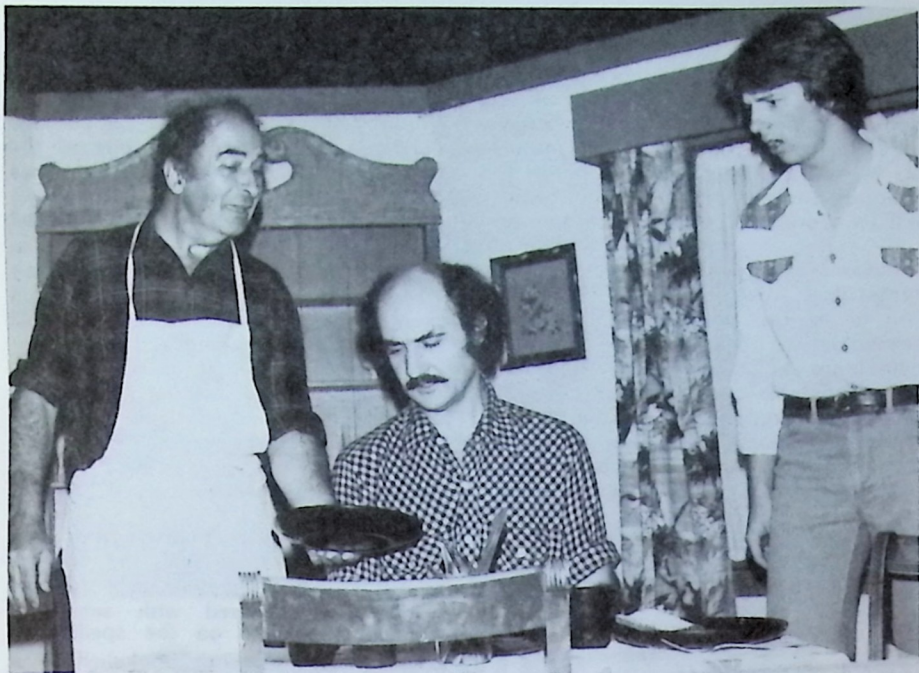
Susan lets loose one of her famous delighted guffaws. "I think that letter is wonderful," she says. "I turn to it whenever I feel the need to put things into perspective."

Perspective also comes from the liberties people take with the spelling of her name. The door of her office is literally plastered with seemingly endless variations on the spelling of **Stamberg**. On her bookshelf is a mysterious package, wrapped in layers of plastic-bubble packing, that says in large black letters:



It is addressed to Susan Stamberg!

It's a safe bet that the collection of misspellings will multiply in September when listeners write to welcome Susan Stamberg back to ATC. The Susan Stamberg fans can't wait. Neither can the goats.



The Grants Pass Barnstormers Theatre opens its 29th season September 16, with "Thousand Clowns," directed by Bob Bickston. Pictured here in a performance from last year's season are Ron Sherman, David Turner and Mark Merritt.

Barnstormers to Present 29th Season **by Jim Parker**

A theatre company in Grants Pass? To most people, live theatre in the Rogue Valley begins and ends in Ashland, but not to the Barnstormers Little Theatre Group and their fans.

The Barnstormers are a full-fledged theatre company operating in Grants Pass for over 20 years.

The group was formed in 1952, when retired actor Mike Spooner moved to Grants Pass and created his own acting troupe.

"He was a lifetime actor with the Spooner Stock Company," says his niece Mildred Watt, a lifetime character member of the group. "Once you're a lifetime theatre person, you never quit."

In the early years there was no permanent stage for the Barnstormers.

Most performances were held at the old junior high school, but practices were staged "whatever and whenever" the troupe could find space according to Watt.

"That's why we called ourselves the Barnstormers," she says.

In 1960 the Barnstormer finally found a home. A run-down church was bought on NE Evelyn Street, and the group has operated out of the building ever since.

Much work was involved in turning a church into a 125-seat auditorium and that work continues today. All work is done by the group after

decided on by their board of directors.

September 16, 1981 marks the opening of the 29th season for the Barnstormers.

The season will open with Bob Bickston directing **A Thousand Clowns**. This side splitting comedy, popularized on Broadway and in Hollywood by Jason Robards, deals with the day to day struggles of a former kiddie-show writer who is fighting the welfare bureau to keep custody of his abandoned 12-year old nephew.

Clowns opens September 16 at 8 p.m. and runs through the 27th with a three-day break the 20-22.

November 11, Buzz London will direct **Madwoman of Chaillot**, which he calls a "A sheer exuberant theatrical delight." The play combines fantasy, comedy and satire to "show how love and joy can overcome greed and despair," he says.

The play centers around the Madwoman's fight to keep a megamonopoly from tearing down her cafe and destroying Paris in search of oil.

London will employ musicians, actors, acrobats and mimes in a cast of more than 25.

Contrasting this large cast will be George Leroux' planned cast of five for his presentation of **Death Trap**.

The Barnstormers production of this thriller has turned into somewhat of a mystery. Leroux recently discovered that rights to the successful Broadway play have not been released as yet.

"We're just playing it by ear still," say Leroux. Meanwhile, the director is looking at alternative shows to run, should **Deathtrap** stay unreleased. Two possibilities are **Mary, Mary** and **Black Comedy**.

Leroux says he can wait for the word on **Death Trap** until around December 1, because the play is not due to run until February 10.

Death Trap is a thriller centering around a manuscript for a play entitled "Death Trap," featuring a surprise ending and murders in each act.

The season will conclude with **Gigi**, directed by Watt. This production will be of the dramatic play, not the musical version, Watt says. **Gigi** is the story of a young French girl at the turn of the century who is being raised by her mother, grandmother and aunt to follow in their footsteps. All three have made their living as stylish mistresses to French noblemen. The story takes a twist when young Gigi decides she would rather settle down and get married, causing as much consternation as a young woman brought up in a strict moral fashion opting for a life as a mistress.

Showdates for **Gigi** are May 5 and 8, and 12 through 16.

Tickets for Barnstormers productions can be reserved by calling 479-3557 between 2 and 4 p.m. and 6 and 8 p.m. Season tickets for choice seats to all plays are also available, along with "angel" memberships, which include two season tickets as well as invitations to special events and receipts for tax-deductions.

What do you do...with a kazoo?

by Lynne DeMont

Remember that funny, little cigar-shaped instrument that you blew into as you hummed a tune? The resulting noise sounded something like a bagpipe with laryngitis.

So what DO you do...with a kazoo?

You take off your shoes, don a tuxedo, change your name to Kaminsky and join the world's only professional kazoo-players organization—the Kaminsky International Kazoo Quartet!

This incredible quartet, the world's largest—with five members all named Kaminsky, has NOT, as they say, been together for the last ten years. Spokes-Kaminsky, Natasha, the only woman in this otherwise male kazoodom, says the group originated in the mythical country of Ludakravia, a place a little east of Mozart and a whole lot west of Tchaikovsky.

According to a Kaminsky Quartet press release (believe it at your own risk), the group has performed on television and radio, with symphony orchestras, at summer festivals and at "the opening of the New York Trucking Terminal at the site of the Emerson Street Dump in Rochester, New York."

Members of the quartet claim to have met at the Eastman Kazoovatory of Musik where they "were locked in a practice room together and reminded that everyone should strive for excellence at something."

That "something" became Kazoophony, an outrageously funny musical spoof featuring the following five Kaminsky's: Natasha, Igor, Feodor, Boris and Light-fingers. Other Kaminskys sometimes make cameo appearances, such as Nijinski Kaminsky, a cannon player who livens up the "1813 Overture."

The Kaminsky musical treatment takes a profane swipe at the world's most sacred composers. Playboy Magazine recently wrote, "If you ain't heard Mozart on the kazoo, you ain't heard nothing yet!" As their opening number at the 1981 Peter Britt Festival, the Kaminsky International Kazoo Quartet favored the audience with "I'm Inclined to Kazoomusik," a hilarious rendition of Mozart's famous serenade, 'Eine Kleine Nachtmusik.' With instruments tootling and bare feet tapping, quartet members kazooed their way through the serenade, stopping only to punctuate the movements with indescribable, unmentionable percussion. Mozart, famous for his rollicking sense of humor, would have loved it!

Long-time television fans delighted in the "William-to-Hell Overture," or "The Lonely Ranger's Revenge," complete with horsey sound effects.

Mozart caught it again when Natasha Kaminsky, adorned with a Wagnerian horned helmet, warbled through the "Queen of the Night and Day aria," from the opera, THE MAGIC FRUIT.

Boris Kaminsky, bass kazoo player, dedicated "Plight of the Kazooblebee," to the California medfly. By the end of the music, Boris

was swatting at a whole stageful of flies, attracted, no doubt, by his virtuoso performance.

In sympathy with Oregon's August heatwave, quartet members donned Russian-style fur hats and moaned their way through "Jingle Bells," in a rendition vaguely reminiscent of boatmen on the Volga.

Boris Kaminsky encouraged the audience to participate in a performance of "The Great American Kazoo Machine." Some 30 children and a few brave adults followed Boris's lead, going up and down, back and forth and in and out to the music. Your imagination should supply the rest of the picture!

Feodor Kaminsky, playing tailgate trombone, performed a virtuoso rendition of the Fifth Horn Part of the Beermeister's Singer's aria from the opera, "Tenhouser Bush." Any legitimate horn player could appreciate the joke of one note played every 40 measures!

With impeccable precision (and plenty of help from the crowd) the quartet performed "The 1813 Overture," by Peter Illigitimus Kaminsky. Hidden among the faithful, Boom Boom performed on cue, detonating his cannon as the crowd cheered.

Announcer Howard Kaminsky, with shoes on, signalled the end of Kazoophony as the quartet launched into the "Stars and Stripes Forever and Ever... And So Forth," by John Phillip Kazooza (with all due respect to George F. Handel).

Before the performance, Natasha Kaminsky, in an unprecedented moment of seriousness, commented that the "better the composer, the easier the music is to satirize." She added that 'Mozart, Beethoven and Tchaikovsky are favorite targets of the quartet.

"But of course," she said, "the ultimate target is ourselves. Life is too short to be serious. We always say, 'If you can't bend, you break.' Our humor is never nasty or rude.."

Considering that the average age of a kazoo player is six-and-a-half-years-old, the adult Kaminskys represent an unusual art form in the world of music. Though they point their wicked instruments in the direction of dearly beloved composers, Kazoophony is delightfully funny and respectfully profane.

When the Kaminsky International Kazoo Quartet rides off into the sunset of Lukakravia, you can bet they'll be playing Mozart's Requiem...on Kazoo!

(The Kaminsky International Kazoo Quartet performed this August at the Peter Britt Music Festival in Jacksonville.)



Zenith Energizes KSOR Staff

Local **Zenith** distributor Ann apRoberts (center) presents KSOR staff members John Baxter (left), and Howard LaMere (right) with a negative ion machine for use in KSOR's studios. **Zenith Advanced Health Care Systems Inc. of Corvallis** donated the machine which is designed to eliminate bacteria, pollen, dust, smoke and other pollutants from the air.

Ann says negative ions produced by the machine promote "definite increased physical vitality and clarified mental awareness in any work or home environment."

She adds negative ion generators are used by hospitals around the world to promote rapid healing of burns. The U.S. government has used negative ion generators in offices, submarines and the space program.

For more information about the negative ion generator and other **Zenith Advanced Health Care Systems** products contact Ann apRoberts at 482-4452.

Programs in September on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

SUNDAY SUNDAY SUNDAY

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

10 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this new series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGlaughlin.

Sep 6 Members of the Saint Paul Chamber Orchestra perform works by Handel, J.C. Bach, Hindemith, Dvorak, and Haydn.

Sep 13 The Dale Warland Singers perform contemporary choral works.

Sep 20 Calliope, a Renaissance band, performs pieces from the twelfth through the sixteenth centuries on instruments of the period.

Sep 27 Members of the Saint Paul Chamber Orchestra perform works by Monteverdi, Albinoni, Boccherini, Tchaikovsky, and others.

11:30 am BBC Science Magazine

12 n Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **Local presentation made possible by a grant from Medford Steel and Medford Blow Pipe.**

Sep 6 White Mountains '79 (Part Two)--This program features highlights from a concert sponsored by the White Mountain Center for the Arts. The links between African music and contemporary blues are explored with performances by Taj Mahal, Bai and Dembo Konte, and Libba Cotton.

Sep 13 The "Come for to Sing" Benefit--Highlights of a marathon concert benefitting the Chicago Old Town School of Music's quarterly magazine, **Come for to Sing**, are presented. The program is hosted by Rosemary Tobin.

Sep 20 Asian Music in the New World--A Unique program offers a special look at the music, life, and culture of Asians in America. Performances of these ethnic traditions were recorded by ethnomusicologist Karl Signell in suburban Maryland and Virginia homes as well as local concert halls.

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

Sep 27 The 1979 Bread and Roses Festival--Joan Baez and Mimi Farina, The Persuasions, Pete Seeger, The New Generation Singers, and The Roche Sisters are heard in highlights from the 1979 Bread and Roses Festival.

2 pm American Popular Song

Repeat of program broadcast previous Friday at 4 pm.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Sep 6 MOZART: Concerto in A for Clarinet and Orchestra, K. 622

Sep 13 SCHOENBERG: Quartet No. 1 in D Minor, Op. 7

Sep 20 FINE: Symphony (1962)

Sep 27 STRAVINSKY: Divertimento from "The Fairy's Kiss"

6:30 pm All Things Considered

Weekend version of the daily news-magazine.

7:30 pm Milwaukee Symphony

In his first season as Music Director, Lukas Foss leads the Milwaukee Symphony in a season of broadcasts from the Orchestra's home in Uihlein Hall of the Milwaukee Performing Arts Center. Broadcast are made possible by **Allis-Chalmers**.

Sep 6 Principal Guest Conductor Kenneth Schermerhorn welcomes soloists Edward Mumm (violin), and Frederick Clem (viola), in a performance that includes Mozart's Sinfonia Con-

certante in E-Flat, K.364; and Bruckner's Symphony No. 7 in E.

Sep 13 Resident Conductor James Paul welcomes soloists Caudine Carlson (mezzo-soprano), Richard Lewis (tenor), William Duvall (bass), and the Wisconsin Conservatory Symphony Chorus, Margaret Hawkins, Director, in a performance of Elgar's Oratorio, "The Dream of Gerontius," Op. 38.

Sep 20 Guest Conductor Raymond Leppard leads the Milwaukee Orchestra in a performance that includes Mozart's Divertimento No. 2 in D, K. 131; Stravinsky's "Pulcinella" Suite; and Mozart's Symphony No. 41 in D, K. 551 "Jupiter."

September 27 Principal Guest Conductor Kenneth Schermerhorn welcomes the Wisconsin Conservatory Symphony Chorus, Margaret Hawkins, Director, in a performance that includes Dvorak's Symphony No. 8 in G, Op. 88; and "Carmina Burana," by Orff.

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

Everything--swing, straight-ahead, free bebop--you name it!

10 pm Sep 20 Special--The Oregon Symphony Pops with Gordon MacRae KSOR broadcasts a special simulcast performance by the Oregon Symphony Orchestra, under the direction of Norman Leyden, with special guest Gordon MacRae. Video portion aired simultaneously on Public Television KSYS.

2 am Sign Off

Welcome New Neighbors To Southern Oregon



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INTERNATIONAL INC.

Nothing compares to the genuine, old-fashioned welcome offered by Ashland's Welcome Wagon hostess. It's a down-to-earth greeting that everyone will appreciate. Basket of gifts & helpful information...truly a traditional spirit of hospitality for making newcomers feel at home.

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Address: _____
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☐ Please have the Welcome Wagon call on this newcomer.

MONDAY MONDAY MONDAY

6 am Morning Edition Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Ante Meridian

Your weekday host is Howard LaMere.

9:45 am European Profiles

10 am-2 pm First Concert

Your host is John Baxter.

Sep 7 WALTON: Variations on a Theme by Hindemith

Sep 14 M. HAYDN: Horn Concerto

Sep 21 CAGE: "Perilous Night," Suite for Prepared Piano

Sep 28 Brahms: Sonata in E Minor, Op. 38, for Piano and Cello

9 am Sep 7 Special--Labor Day Youth Concert

A special three-hour program featuring some of the outstanding youth orchestras in the United States, including: Interlochen World Symphony Orchestra; Seattle Youth Symphony Orchestra and others performing works by Richard Strauss, Ibert, and Shostakovich.

12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," "Air Quality Report" and "Oregon State Capitol Report."

2 pm Concert Guitar

A series of full-length guitar concerts hosted by Larry Snitzler. The "Great" guitarists as well as young guitarists of promise are featured.

Sep 7 Internationally acclaimed guitarist Turan-Mirza Kamal offers an exhibition of his style and technique in works by Sor, Ponce and Sanz. Lynne Gangbar, who has received accolades from Andres Segovia, is also heard performing works by Frescobaldi, Bach, Lauro, Jamieson, and Sor.

Sep 14 Guitarists Michael and Anthony Hauser perform works by Scheidler, Lawes and Albeniz. Guitarist Douglas Neidt follows with works by Villa-Lobos, J.S. Bach, Ravel, Morel, Bustamante, and Escobar. The program concludes with guitarist Alice Artzt performing "Minuette" by Handel/Tarrega, "Andante and Minuette" by Haydn; and three works by Tarrega.

Sep 21 The famed Tarrago Guitar Quartet of Barcelona multiplies the possibilities of the instrument by four, in a performance which includes works by Guerrero, Sor, and Stravinsky.

Sep 28 Young Cuban-born guitarist Manuel Barrueco performs several of the most challenging pieces from the guitar repertoire, including works by Brouwer, Albeniz, and Grandados.

4 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Director/producer:

David Maltby, the Chatterbox Gang includes John Sain, Elizabeth Reueben, Dennis Dudley, Traci Batchelder, and Dawn and Katie Bongoboomer.

4:30 pm Options in Education

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program.

6:30 pm Siskiyou Music Hall

Sep 7 SCHUBERT: Symphony No. 3 in D, D. 200

Sep 14 SIBELIUS: Kyllikki, Op. 41

Sep 21 HOLST: The Planets

Sep 28 VIVALDI: Magnificat

9 pm The Adventures of Sherlock Holmes

NPR Playhouse presents a unique collection of Conan Doyle's short stories about the legendary sleuth of Baker Street, Sherlock Holmes.

Sep 7 "The Speckled Band"

Before lapsing into an unconsciousness from which she never recovers, Julia Stoner tells her sister, Helen, that the "speckled band" is to blame. Helen believes her sister was referring to a band of gypsies with spotted handkerchiefs. While investigating the case, Holmes encounters a cheetah, a baboon, and the bullying and sinister Dr. Grimesby Roylott.

Sep 14 "The Red-Headed League"

Jabez Wilson is singled out by an eccentric American millionaire for the strange task of copying out the Encyclopedia Britannica word by word. Not a very interesting job, but the pay is good, and it suits Jabez so well when his employment is abruptly terminated he moved to consult Sherlock Holmes.

Sep 21 'Silver Blaze'--Extraordinary happenings occur at the King's Pyland racing stables in the west of England. Silver Blaze, Britain's most famous racehorse, has been kidnapped and his trainer murdered. An amateur book-maker is in custody under suspicion of having committed these crimes--but Sherlock Holmes is not so sure.

Sep 28 "The Reigate Squires"--Holmes is worn out. He and Watson visit an old friend, Colonel Hayter, to relax at his peaceful bachelor establishment in the country south of London. All is not peaceful, however.

A recent theft is followed by murder; and an intended holiday for Sherlock Holmes turns out to be another mystery in need of solution.

9:30 Earplay Weekday Theatre

A new weekly series of half-hour

dramatic presentations from Earplay. NPR's award-winning drama series.

Sep 7 "Woody Guthrie: The Union Days" by Tom Taylor--Woody takes up the labor movement in America.

Sep 14 "Justice" by Terry Curtis Fox--Two hotshot, fast-living Chicago lawyers share clients, women, sensitivities and bad days.

Sep 21 "Bells in Europe" by Peter Leonhard Braun (Part One)--A recent chronicle of recent European history recounts the destruction of the continent's bells to make weapons for Hitler's army.

Sep 28 "The Temptation Game" by John Gardner (Part Two)

10 pm FM Rock

2 am Sign-Off

KSOR Listeners Guild Election Results

The results from the mail ballot for the election of officers of the KSOR Listners Guild are as follows:

President

Dr. Michael C. Slaughter

Trustees

John DuBay

Vice President

Carol Doty

Steven Nelson

Jean Francis

Secretary

William Thorndike

Vera Lawson

Regional Representatives to the Executive Committee

Ernie Weinberg

Siskiyou County Representative

Joan Haley

Josephine County Representative

Fred Sohn

Douglas County Representative

TUESDAY TUESDAY TUESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR

10 am—2 pm First Concert

Sep 1 HOVHANESS: Symphony No. 15, Op. 70

***Sep 8 DVORAK:** Symphony No. 7 in D Minor, Op. 70

***Sep 15 MARTIN:** Petite Symphony Concertante

Sep 22 SCHUMANN: Piano Sonata No. 1 in F-Sharp Minor, Op. 11

***Sep 29 GIBBONS:** Fantazia of Four Parts

10 am Sep 1--Special Santa Fe Chamber Music Festival This performance from the Santa Fe Chamber Music Festival's New York Residency features Bach's Trio Sonata in C Major,

BWV 1037; Dohnanyi's Piano Quintet in C Minor, Op. 1; and Brahms' Trio No. 2 in C Major, for Piano, Violin, and Cello, Op. 87.

12 n KSOR News

2 pm The Saint Louis Symphony Orchestra Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra celebrates its centennial with a series of 26 concerts. Intermission features conversations with guest conductors and soloists.

Sep 1 Leonard Slatkin is conductor for the world premiere of David Amram's Violin Concerto, with soloist Charles Castleman. Also on the program is Berlioz's Overture to "Beatrice et Benedict" and Tchaikovsky's Fifth Symphony.

Sep 8 A concert performance of the opera "King Roger" (or "The Shepherd") by Karol Szymanowski is conducted by Leonard Slatkin. Soloists are soprano Barbara Shuttleworth, mezzo soprano Janice Taylor, tenors Dennis Bailey and Walter Plante, baritone Brent Ellis, and bass James Rensink. Also featured are the Saint Louis Symphony Chorus and the Glen Ellyn Children's Chorus.

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Sunday

- 7:00 Ante Meridian
- 10:00 St. Paul Sunday
Morning
- 11:30 Science Magazine
- 12:00 Folk Festival USA
- 2:00 American Popular Song
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Milwaukee Symphony
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

Programs and Sp

The Adventures of Sherlock Hol
legendary sluth of Baker Street premie
of Holmes and his assistant Watson are
Earplay Weekday Theatre at 9:30
Tuesday and Thursday at 9 p.m.

A special broadcast of the **Orego**
MacRae is broadcast Sunday, Septem
under the direction of Norman Leyde
KSYS. Viewers can watch the video p
ioy the audio portion of the concert in

KSOR broadcasts a special **Labor Da**
7, at 9 a.m. Four concerts from the 1
are broadcast at 7 p.m. on consecutive

Special broadcasts of the **Santa Fe**
York Residency are heard Tuesday, Sep
nesday, September 2, at 7 p.m.; and Thu

Also beginning this month, **NPR Worl**
Opera Saturday at 11 a.m.

Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 European Profile
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Concert Guitar
- 4:00 Chatterbox
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Sherlock Holmes
- 9:30 Earplay Weekday
Theatre
- 10:00 FM Rock

Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 St. Louis Symphony
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay Weekday
Theatre
- 10:00 Rock Album Preview
- 10:45 FM Rock

Wednesday

- 6:00 Morning
- 7:00 Ante Mer
- 9:45 BBC New
- 10:00 First Co
- 12:00 KSOR M
- 2:00 Netherland
- 4:00 Spider's
- 4:30 Horizonta
- 5:00 All Thing
- 6:30 Siskiyou
- 7:00 Mostly Mo
- Bach Fe
- 9:00 Vintage
- 9:30 Talk Stor
- 10:00 FM Roc

Specials at a Glance

ues, a new dram series featuring the
S this month on KSOR. The capers
lheard Monday at 9 p.m., followed by
m. Earplay dramas also are heard

Symphony Pops with Gordon
er 20 at 10 p.m. The performance,
is simulcast over Public Television
tion of the concert on KSYS, and en-
ll fidelity stereo over KSOR.

Youth Concert, Monday, September
h **Oregon Bach Festival** in Eugene
Wednesdays beginning September 9.

Chamber Music Festival's New
mber 1, at 10 a.m. and 7 p.m.; Wed-
sday, September 3, at 7 p.m.

of Opera features the San Francisco

Saturday

7:00 Ante Meridian

10:00 Micrologus

10:30 NPR Journal

11:00 World of Opera

2:00 National Town Meeting

3:00 Communique

3:30 Music Hall Debut

4:00 Siskiyou Music Hall

6:30 All Things Considered

7:30 Pickings

8:00 A Prairie Home
Companion

10:00 Jazz Alive!!

12:00 Weekend Jazz

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Music Hall

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Thursday

6:00 Morning Edition

7:00 Ante Meridian

9:45 Veneration Gap

10:00 First Concert

12:00 KSOR News

2:00 California Concerts

4:00 Special of the Week

5:00 All Things Considered

6:30 Siskiyou Music Hall

9:00 Earplay

10:00 Jazz at the Institute

12 m FM Rock

Friday

6:00 Morning Edition

7:00 Ante Meridian

9:45 BBC World Report

10:00 First Concert

12:00 KSOR News

2:00 NPR Concert Hall

4:00 American Popular Song

5:00 All Things Considered

6:30 Siskiyou Music Hall

8:00 New York Philharmonic

10:00 Jazz Album Preview

10:45 Weekend Jazz

Sep 15 Guest conductor Jerzy Semkov directs Franck's "Psyche" and Symphonic Variations for Piano and Orchestra, with soloist Andre Watts. Also heard are Saint-Saens's Second Piano Concerto, and Honegger's Third Symphony, "Symphonie Liturgique."

Sep 22 Pianist Rudolph Firkusny is soloist in Schumann's A Minor Piano Concerto. Leonard Slatkin also conducts Bernd Alois Zimmerman's "Photoposis" and Berlioz's "Symphonie Fantastique," Op. 14.

Sep 29 Leonard Slatkin conducts Donald Erb's "Autumnmusic," followed by Mozart's Piano Concerto No. 9, K. 271, with soloist John Browning. The concert concludes with Sibelius's First Symphony.

4 pm Spider's Web Stories of adventure for children and adults!

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 1 PACHELBEL: Canon in D

Sep 8 RAVEL: Piano Concerto in G

Sep 15 TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36

Sep 22 BACH: Violin Sonata No. 1 in G Minor, BWV 1001

Sep 29 BEACH: Piano quintet in F-Sharp Minor, Op. 67

7 pm Sep 1 Special--Santa Fe Chamber Music Festival This performance from the Santa Fe Chamber Music Festival's New York Residency features Beethoven's Serenade in D Major, Op. 25 for Flute, Violin and Viola; Smetana's Piano Trio in G Minor, Op. 15; Prokofiev's Sonata for Two Violins, Op. 56; and Schumann's Piano Quartet in E Flat Major, Op. 47.

9:00 pm Earplay Weekday Theatre

A new weekly series of two half-hour dramatic presentations from **Earplay**, NPR's award-winning dramatic series.

Sep 1 "Laundry and Bourbon" by James McLure (Part Two)

and **"Woody Guthrie": The Early Years** by Tom Taylor--A one-man show which displays through song and story the life of the great American folk singer, Woody Guthrie.

Sep 8 "Woody Guthrie: An American Voice" by Tom Taylor--In this final program Taylor concentrates on the songs that made Woody Guthrie a lasting part of American folklore.

Sep 8 "The Coffee Room" by Stanley Elkin--A disaffected middle-aged man thinks the best thing about the University's English Department is the coffee room where relationships among the faculty are his favorite source of amusement.

Sep 15 "The Agreement" by Janet Nepris--As their divorce lawyers become increasingly abrasive, a couple's bitterness toward each other gradually dissipates.

and **"Elegy for Irish Jack"** by Lee Devin--There is dramatic excitement behind the wheel, as skill and experience compete with age in Irish Jack's last race.

Sep 22 "Bells in Europe" by Peter Leonhard Braun (Part Two) and "The Temptation Game" by John Gardner--(Part One)--A young man leaves the life of Medieval England to become a monk. As part of the monk's temptation game he must return to the whirl of activity outside the monastery.

Sep 29 "The Leap" and "Photographs" by Donald Barthelme--Two short plays about faith, the state of the human soul and surviving in the modern world by a master of the short story.

"Stuffings" by James Prideaux--A lively comedy which asks the romantic question: "Would you marry a Taxidermist?"

10 pm Rock Album Preview

The Recording is supplied by **Home at Last Records, Ashland.**

10:45 pm FM Rock

2 pm Sign-Off

WEDNESDAY WEDNESDAY WEDNESD

6 am Morning Edition

7 am Anto Meridian

9:45 am BBC Newsreel

10 am—2 pm First Concert

Sep 2 LISZT: The Six Paganini Etudes

***Sep 9 FRESCOBALDI:** Five Canzones

Sep 16 DELIUS: North Country Sketches

Sep 23 ADAM: Concerto for Cello and Orchestra

Sep 30 BEETHOVEN: Symphony No. 6 in F, Op. 68 "Pastorale"

12 n KSOR News

2 pm Netherlands Concert Hall

A series of performances by the renowned Amsterdam Concertgebouw and Rotterdam Philharmonic Orchestras performing major works of the symphonic repertoire, enlivened by a few enjoyable rarities of Dutch composition.

Sep 2 Kiril Kondrashin conducts the Amsterdam Concertgebouw Orchestra in

a performance that includes Casella's Paganiniana, Op. 65; Hindemith's Concerto for Clarinet and Orchestra, with soloist George Pieterse; Britten's Four Sea Interludes, Op. 33a, from Peter Grimes; and Shostakovich's Symphony No. 9, Op. 70.

Sep 9 Kees Bakels conducts the Netherlands Chamber Orchestra in a performance that includes Haydn's Symphony No. 67 in Major; Jan Koetsier's Concertino for Horn and String Orchestra; Bellini's Sinfonia Breve in D Major for Strings, Two Clarinets, and Two Horns; Mozart's Concerto for Horn and Orchestra No. 3 in E-Flat Major, K. 447; and Donizetti's Quartet for Two Violins, Viola and Cello, No. 17 in D Major.

Sep 16 David Zinman conducts the Rotterdam Philharmonic Orchestra in a performance that includes Anton Schweitzer's Symphonic Sketch, "The Harbor"; Haydn's Concerto for Two Horns

Program Underwriters

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and Orchestra in E-Flat Major; Kodaly's Psalmus Hungaricus, Psalm No. 55 for Tenor Solo, Chorus, and Orchestra; Op. 13; Chopin's Les Sylphides Ballet Music.

Sep 23 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra in a performance that includes Rossini's William Tell Overture; Boieldieu's Concerto for Harp and Orchestra; Hindemith's "Concertmusic" for Strings and Bass; and Nielsen's Symphony No. 5, Op. 50.

4 pm Spider's Web

4:30 pm Horizons

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 2 HAYDN: Symphony No. 94 in G "Suprise"

Sep 9 COPLAND: The Red Pony

Sep 16 REGER: Quintet for Clarinet and Strings, Op. 146

Sep 23 RODRIGO: Concert Serenade

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Sep 30 SCRIBAN: Symphony No. 1 in e, Op. 26

7 pm Sep 2 Special--Santa Fe Chamber Music Festival This performance from the Santa Fe Music Festival's New York Residency features Mozart's Piano Quartet in G Minor, K. 478; Harbison's Piano Quintet Dedicated to Georgia O'Keefe; and Brahms' Trio for Clarinet, Cello and Piano in A minor, Op. 114.

7 pm Beginning Sep 9 The Oregon Bach Festival It's called "The Rilling Experience." World renowned conductor Helmuth Rilling conducts this series of four concerts from the twelfth Oregon Bach Festival.

Sep 9 The Opening concert of the 1981 Oregon Bach Festival features the Festival Orchestra and Chorus in a program that includes Bach's Mass in G Minor, BWV 235; and Haydn's Missa in Augustus in D Minor, (Lord Nelson Mass).

Sep 16 This program features several Chamber Music Recitals including works by Handel, Salmenhaara, J.S. Bach, C.P.E. Bach, and Marin Marais.

Sep 23 Soprano Arlene Auger is feature in a program that includes works by Purcell, Scarlatti, Handel, Haydn, Mozart, Schubert, Schumann, Brahms, Wolf, Mahler and Strauss.

Sep 30 The final concert of the 1981 Oregon Bach Festival features the Festival Orchestra and Chorus under the direction of Helmuth Rilling in a performance of Mendelssohn's Elijah.

9 am Vintage Radio Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best--and worst--of radio drama and entertainment.

9:30 pm Talk Story Talk Story, in Hawaiian vernacular, means to "Tell a story." Lawson Indada hosts the excursion into the minds and hearts of this area's artists.

10 pm FM Rock

2 am Sign-Off

THURSDAY THURSDAY THURSDAY 1

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormic.

10 am—2 pm First Concert

Sep 3 CIMAROSA: Symphonie Concertante in G for Two Flutes

Sep 10 TELEMANN: Suite in A Minor

Sep 17 FAURE: Piano Quartet in C Minor, Op. 15

Sep 24 MOZART: Serenade No. 1 in d, K. 100

12 n KSOR News

2 pm California Concerts A series of 13 concerts recorded around California, featuring members of the Los

Angeles Philharmonic and others.

Sep 3 Member of the Los Angeles Philharmonic under the direction of William Kraft perform Sixteen Dances by guest composer John Cage; and Trio 1, Nine, and Braverman Music (selections) by C. Wolfe.

Sep 10 The Vermeer Quartet is featured in a performance that includes Mozart's Quartet in C. K. 465; Debussy's Quartet in G Minor, Op. 10; and Beethoven's Quartet in E-Flat, Op. 127.

Sep 17 Members of the Los Angeles Philharmonic are featured in a performance that includes Schumann's Fantasiestucke for Viola and Piano, Op. 73; Bach's Suite No. 1 in G for Viola Aong, BWV 1007; ZMILHAUD'S Sonata NO. 2 for Viola and Piano; and Brahms'.

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Sonata in F Minor for Viola and Piano, Op. 120, No. 1.

Sep 24 Pianist Ralph Grierson is featured in a performance that includes W. Kraft Requiesscat; Subotnick's Liquid Strata; and Grierson's Improvised Works by the Artist.

4 pm Special of the Week

Sep 10 Special—Dick Hyman and the 1:00 O'clock Jazz Ensemble
Recorded live at the College Conservatory of Music of the University of Cincinnati, jazz pianist Dick Hyman is heard in concert with the 1:00 O'clock Jazz Ensemble.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 3 CHERUBINI: String Quartet No. 2 in c

Sep 10 VAUGHN WILLIAMS: Symphony No. 9 in E Minor

Sep 17 BEETHOVEN: Piano Sonata No. 11 in B-Flat, Op. 22

Sep 24 HEINRICH: The Ornithological Combat of Kings

7 pm Sep 3 Special--Santa Fe Chamber Music Festival This final performance from the Santa Fe Chamber Music Festival's New York Residency features Weber's Quintet for Clarinet and Strings in B-Flat Major, Op. 34; Schoenberg's Verklarte Nacht, Op. 4.; and Dvorak's Trio for Piano, Violin and Violoncello in E Minor, Op. 90 "Dumky."

9 pm Earplay NPR's award-winning dramatic series, presents hour-long specials that represent the very best in drama written by many of America's leading playwrights.

Sep 3 Manhattan Transference

Sep 10 "Children of the Night" by Neal Bell--When a man kidnaps his daughter and has an affair with his estranged wife's friend, the relationships become painfully tangled.

Sep 17 "Find Me" by Olwen Wymark--The story of a psychologically disturbed child and her family's inability to cope with her.

Sep 24 "Knight of the Twelfth Saucer" by Marc Zagoren--Arnold may not be a knight in shining armor for Shanakind, but for this old maid of 24, and their match-making mothers, he's better than no husband at all. A warm-hearted comedy.

10 pm Jazz at the Institute

Jazz at the Institute is a series of 13 two-hour programs of music recorded at the Detroit Institute of Arts. Gary Laehn is host.

Sep 3 Larry Nozero, Jack Broken-sha, Bess Bonnier, Joe Lo Duca and Tom Brown are featured.


Sep 10 The New McKinney's Cotton Pickers are featured.

Sep 17 The Billy Mitchel Quartet and Kirk Lightly are featured

Sep 24 Stanley Cowell and the Rod Williams Quintet are featured

12 m FM Rock

2 am Sign Off



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FRIDAY FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 BBC/World Report

10 am—2 pm First Concert

***Sep 4 BRUCKNER:** Symphony No. 5 in B-Flat Major

Sep 11 IBERT: Divertissement

Sep 18 STRAUSS: Violin Concerto in d Minor, Op. 8

***Sep 25 SHOSTAKOVICH:** Symphony No. 4 (1936)

12 n KSOR News

2 pm NPR Concert Hall A combination of recitals and full symphonic performances recorded live across the country and abroad. Kaaren Hushagen and Fred Calland host.

Sep 4 Jorge Mester conducts the American Composers Orchestra in works by Frederick Converse, Richard Felciano, Aaron Copland, and Walter

Piston. Pianist Ursula Oppens is featured in a piano concerto by Erik Lundborg.

Sep 11 The first of four programs recorded as part of the Young Concert artists Series at the Kennedy Center for the Performing Arts in Washington D.C. This program features cellist Robert Cohen and pianist John Van Buskirk performing works by Beethoven, Debussy, Bartok, Falla, and Popper.

Sep 18 Part two of the Young Concert Artists Series features violinist Sung-Ju Lee and pianist Sandra Rivers performing works by Handel, Ysaye, Prokofiev, Brahms and Bartok.

Sep 25 Pianist Stephanie Brown is featured in part three of the Young Concert Artists Series. She is heard performing works by Mozart, Ravel, Villa-Lobos, and Brahms.

4 pm American Popular Song

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Sep 4 Hugh Shannon's special "joie de vivre" enlivens this hour of saloon songs, including "True Blue Lou," "Baltimore Oriole," and "As Time Goes By."

Sep 11 Respected as one of the all-time great jazz pianists, George Shearing delights listeners in a different role--as a singer! In this program, he sings tunes like "Dream Dancing," "What's New," and "Here's to My Lady."

Sep 18 The late Joe Mooney was much admired in the jazz world as both a singer and accordionist. In this hour Ed Montiro follows in his footsteps singing and playing Mooney favorites like "Nina Never Knew," "You Go to My Head," and "Love Is a Simple Thing."

Sep 25 This program pays tribute to the rural genius of Willard Robison

as Barbara Lea offers definitive versions of rare Robison songs like "Deep Elm Blues" and "Lonely Acres."

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Sep 4 MILHAUD:** La Creation du Monde

Sep 11 NIELSON: Symphony No. 5, Op. 50

Sep 18 BERNSTEIN: Serenade for Violin and Orchestra

***Sep 25 RAMEAU:** Suite No. 2 in A Minor

8 pm New York Philharmonic

Sep 4 Guest Conductor Leonard Bernstein welcomes soloist Marilyn Horne (soprano), in a performance that includes the New York Premiere of Sunday Morning, by Rorem; Copland's Quiet City, and Old American Songs; and Schumann's Symphony No. 3.

Sep 11 Conductor Zubin Mehta welcomes pianist Vladimir Ashkenazy in a performance that includes the World

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SOUTHERN OREGON STATE COLLEGE

Premiere of *In Praise of Folly*, by Walker; Beethoven's Piano Concerto No. 4 in G Major, Op. 58; and Strauss' *Ein Heldenleben*, Op. 40.

Sep 18 Conductor Zubin Mehta welcomes soloists Montserrat Caballe (soprano), Bianca Berini (mezzo-soprano), Placido Domingo (tenor), Paul Plishka (bass-baritone), and the Westminster Choir, Joseph Flummerfelt, Director, in a performance of Verdi's *Requiem*.

Sep 25 Larry Newland conducts the New York Philharmonic in a performance that includes Britten's *Sinfonia da*

Requiem, Op. 20; Dvorak's *Serenade in E Major for Strings*, Op. 22; and Schumann's *Symphony No. 2 in C Major*, Op. 61.

10 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided alternately by **Rare Earth, Ashland**, and **Coleman Electronics, Medford**.

10:45 pm Weekend Jazz

2 am Sign-Off

SATURDAY SATURDAY SATURDAY

7 am Ante Meridian

10 am Dolby Alignment Tone

10:01 am Micrologus Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

10:30 am NPR Journal A series of half hour news and arts feature documentaries. Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

11 am NPR World of Opera

NPR offers a variety of complete operas recorded in performance. The series includes full broadcast seasons by America's major opera companies. Additional programs are drawn from outstanding international events and selected regional companies.

Sep 5 Idomeneo by Wolfgang Amadeus Mozart. Peter Schreier is heard as Idomeneo, Julia Varady as Electra and Edith Mathis as Ilia in a performance of the original Munich version. Also heard are Trudeliene Schmidt as Idameante and Claes H. Ahnsjoe as Arbace.

Sep 12 Meistersinger Von Nurnberg by Richard Wagner. The San Francisco Opera with Karl Ridderbusch is Hans Sachs, Kurt Rydl as Pogner, Gottfried Hornik is Beckmesser, William Johns is Walther Von Stolzing. Hannelore Bode is Eva, and Marvellée Cariaga is Magdalene.

Sep 19 Rigoletto by Giuseppe Verdi. This performance by the San Francisco Opera features Matteo Manuguerra as Rigoletto, Patricia Wise as Gilda, Peter Dvorsky as Duke of Mantua, Kurt Rydl as Sparafucile, Victoria Vergara as Magdalene.

Sep 26 Lear by Aribert Reimann. This American premiere performance by the San Francisco Opera features Thomas Stewart as Lear, William Neill as Earl of Kent, Chester Ludgin as Earl of Gloucester, David Knutson as Edgar, Jacques Trussel as Edmund, Helga Dernes as Goneril, Rita Shane as Regan, Emily Tawkins as Cordelia and Robert Lloyd as Fool.

2 pm National Town Meeting

Question the people who make the news. Each week national authorities and business leaders respond to question from a live audience at the Kennedy Center for the Performing Arts in Washington, D.C. Meetings are moderated by renowned journalists. Made possible by a grant from Mobil.

3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists

3:30 Music Hall Debut

A recording new to KSOR's library. Recordings provided alternately by **Coleman Electronics** and **Golden Mean Bookstore**.

4 pm Siskiyou Music Hall

***Sep 5 J.C. BACH:** *Symphony in G*, Op. 6, No. 6

Sep 12 PAGANINI: Guitar Sonata in A Major

Sep 19 TCHAIKOVSKY: Piano Concerto No. 1 in B-Flat Minor, Op. 23

***Sep 26 GERSHWIN:** Rhapsody in Blue

6:30 pm All Things Considered

7:30 Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

8 pm A Prairie Home Companion

A live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minn. The variety show is originated, written and hosted by Garrison Keillor, and features special guests.

Sep 5 Host Garrison Keillor is joined by the Butch Thompson Trio and Tom Lieberman Orchestra, the Lost World String Band, Swedish folksingers Christer Magnusson and Bertis Engh and Norwegian folksingers Lillebjorn Nilsen and Steinar Ofsdal.

Sep 12 This week's program is a re-broadcast of the show aired May 23,

featuring yodeler Bill Staines, Robin and Linda Williams, Guitarist Leo Kottke, Michael Gulezian, Russian folksinger Sima Schumilofsky with Richie Dworsky on piano.

Sep 19 To be Announced

Sep 26 Singer Sally Rogers, the Butch Thompson Trio and the Blue Flame Serenaders join host Garrison Keillor for this show live from the World Theatre in downtown St. Paul.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad. This unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz.

Sep 5 This program highlights the Festival's main concert. Cleo Laine appears. Pianist Joanne Brackeen performs with bassist Eddie Gomez and drummer Motohiko Hino. Completing the bill are the 1980 All-Stars led by pianist Jill McManus.

Sep 12 From the Left Bank Jazz Society in Baltimore, Jack DeJohnette a complete musician is heard with his own group, "Special Edition." From The Public Theatre in New York City, drummer Barry Altschul debuts his new trio. Also at The Public Theatre, percussionist Nana Vasconcelos performs duo with percussionist/sitarist Collin Walcott.

Sep 19 Pianist, saxaphonist, composer, teacher Jaki Byard performs at the Public Theatre in New York City in a concert displaying his virtuosity as a soloist and a small ensemble performer/composer with special guests Roy Haynes, drums, Bob Cranshaw, bass, and Ricky Ford, saxaphone. Later, Byard leads the 17-piece orchestra, The Apollo Stompers.

Sep 26 Saxaphonist Lee Konitz is featured from the third annual Art Park Jazz Festival in Buffalo, New York, leading his nine-piece orchestra in a set of original compositions and jazz standards. Canadian reedmand Moe Koffman performs with his quintet, including guitarist Ed Bickert.

12 pm Weekend Jazz

2 am Sign-Off



*The
Fly Away Horse*
Fine Toys

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Steven & Gayle Banks



Thomas Stewart sings the title role in *Lear*, Aribert Reimann's complex opera based on the Shakespeare classic. The opera is heard in its American premiere production by the San Francisco Opera, Saturday, September 26 at 11 a.m.



We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR *GUIDE*, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

Each year the Oregon Arts Commission sponsors the Oregon Young Writers Contest with twelve winners attending a five day writing workshop at Lewis and Clark College in June. This year the poet and novelist James Welch led the workshop. Southern Oregon had four contest winners—**Shari Land** and **Scott Hutchinson** of Ashland High School, and **Kelly Reid** and **Elizabeth Matteson** of Crater High School in Central Point—and their work is featured this month.

Liz Matteson

Our Kitchen At Five O'clock

A blush of sun through the picture window
 Picks out lint on the table cloth.
 A filmy trace of milk clouds my drinking glass;
 The African violet nods sagely
 to its neighbor a dandy coleus.
 The bowels of the refrigerator hum.
 A plate stands empty.
 Scattering of crumbs;
 A clock strikes six—
 carving the silence;
 Our black cat jumps at the window;
 she is alone.

Mr. Sunshine

We called him T.T. or got beat up.
But on a beach watching kids,
in stretch swimsuits so tight
that ma told me staring was indecent
loneliness bit into me hard.

Like the time I fell during stickball-
cracking my cheek against the curb;
and hearing Mr. Sunshine,
the doughnut king run out,
offering us solace
in yeast
and chocolate dipped doughnuts,
and the lingering whiff
of a doughnut
by my bloodied cheek--
and the moment when Sunshine
handed me his handkerchief.

Kelly Reid

Show and Tell

In 3rd grade
we had show and tell.
One time I brought a pinecone.
Three other kids also brought pinecones that day.
I began to run out of ideas
until Dad found a blue-tailed skink.
Mom wouldn't let me take the lizard to school
until I had my teacher's permission.
Once Bobby McDonald brought a snake and
Mrs. Atkins fainted.
My teacher fell in love
with Mortimer and he became a classroom pet.
When I graduated to the 4th grade
he was sent to the high school
to be dissected.

To Return, To Die, To Marry

She never wanted to come back.
Her husband complained that New York
had too much snow.
So she packed her china and children
and moved to Florida.
He was buried where there was no snow.
The doctors said it was a heat stroke.
She never wanted to come back.

Scott Hutchinson

Ignition/Degeneration

The black glove grasped the handle.
The morning air was hard and cold.
The door swung open.
An imperceptible breeze moves the air.
Revealing, inside, a space-age compartment.
The glare of the sun peeks out from behind the horizon.
As he sat down the sheepskin held him firmly in place.
The light becomes blinding.
Before him was a labyrinthine matrix of light-emitting diodes.
The sky turns a brilliant orange.
He turns the key.
The trickling brook can be heard in the distance.
With a frightening roar the engine comes to life.
A droplet of dew plunges from a fern into the pool.
His hands were sweating inside the gloves.
The water stikes the rocks at the base of the falls.
His foot, shaking, pumps the throttle.
The sunlight shines as the water flows down.
The needles and numbers dance before his eyes.
The air grows warm.
The glove drops down.
The leaves grow dry.
The gearshift locks into place.
They turn from green to yellow.
The foot is trembling.
From yellow to orange.
The car is shaking.
From orange to brown.
The engine is screaming.
All is still.
The foot presses to the floor.
The leaf falls.

Shari Lane

Excerpts from **The Soldier**

He carried himself like a soldier at war, and in mock reverence they gave him that title. As he went down the hall, he held his head high and threw back his shoulders, gazing pointedly over the heads of the people around him.

He walked past a circle of girls, and they turned away from him and whispered to each other. He knew they were laughing at him, but he ignored it, lifting his head higher and straightening further in hopes that the clouds would cover him and he would be removed from the derisive crowd, alone with deep blue sky.

The boy was slightly built for a freshman in college, and the Soldier, lost among the clouds that only he could see, didn't even notice him. They collided, and with an awkward jerk the Soldier's stiff form crumbled, sending them both sprawling. The clouds disappeared and he was returned again to the hallway, echoing with laughter.

"Oomph!" The boy exclaimed as he fell. He dusted himself and rose, gathering his books. "I'm sorry—I guess you didn't see me."

The Soldier looked at the boy in surprise, nodding ever so slightly, and turned to go, but the boy followed him, grinning amiably. "You must have been day-dreaming," he said, keeping up with Soldier's long strides with an effort, "I do that a lot—day-dream, I mean—especially when I'm putting my socks on in the morning." He laughed a little at the childishness of what he had just said, but when the Soldier ignored him, he went on. "I think about things then, like how the day is going to be, and that I like the sound of the birds' singing, and the traffic noises, and..."

"You like the traffic noises?" He spoke brusquely, unable to stop the question before it was out, yet fearing that he was laying himself open to attack.

"Yeah, the bustle, the rushing—people sounds. I like it that way. Could you imagine what it would be like if you woke up one morning and it was silent?"

He listened, turning the words over in his mind. The boy's candidness was alarming, for it tore down his barriers. No one on campus ever spoke to him, and it was frightening to find himself speaking back. He hesitated for a moment and then, like a crack that barely begins to open, like winter which reluctantly gives way to spring, he smiled.

"You look different when you do that," the boy said, looking up at him thoughtfully.

"Different?" the Soldier replied warily, on his guard again.

"Yeah. Um," gazing away and squinting into the sun, "prettier. You look prettier," he finally decided.

The Soldier turned away, afraid of laughing and afraid of crying. He wanted to tell the boy to go away, to stop speaking, and yet the ache in his heart would not let him do either.

They had left the hallway, and walked now beneath a cloudy sky. It would be raining soon. The Soldier watched the darkening sky; how he hated the rain that tumbled down out of the sky like a fire of artillery, and when it was over, left the world in a sad, hushed twilight. The first few drops fell, splotching the cement and bedewing the grass. They quickened their steps and hurried to cover. Once under the shelter of an overhang, they paused and looked back at what was promising to be a downpour.

Isn't it beautiful?" the boy whispered. "It's like a waterfall made up of million tiny diamonds. And the sound: like little feet, running, or the rustling of the trees. It makes you feel quiet and warm and comfortable."

He was silent for a moment.

"Doesn't it?"

The Soldier struggled with himself, wrestling with his enemy, afraid of revealing himself. "It's just water," he replied in a stilted, broken voice. And then, "Yes."

Someone jostled them, and the moment was lost. Without words they turned away and went to their classes.

That night the Soldier lay in bed, listening to the sound of the rain on his roof and at his window. For a moment it seemed as if it were trying to get in, pounding on the window and falling swarms all around the house. But then he remembered the boy, who thought it was beautiful, and he smiled again.

When he woke in the morning, the rain was gone. He looked out angrily at the cloudless day: the rain was a bond between him and the boy, and he guarded it now with fierce jealousy. As he dressed, he thought of what the boy had said about day-dreaming. He tried to dream as he thought the boy might have, but like a private who had spent all his life in an army barracks and was suddenly sent to carry on a civilian life, he did not know how.

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"This is the life!" the boy proclaimed with a sigh, taking up a handful of chocolates. The Soldier had been eating alone, sitting on the grass and fending off the warmth of the sun with a scowl. The boy saw him and, running over, threw himself down beside the Soldier, and then looked up as if asking permission to do so. The Soldier, unsure of himself now, and unwilling to risk a smile, would have attempted to ward him off with his scowl, too, but something stopped him and, expressionless, he was silent.

"Look at those kid over there," the boy said, pointing to a group of visiting children tumbling over each other in a delighted scramble, "If I could paint love, that's just how it would look--just like that."

The Soldier reflected and wondered what he knew of love. Bitterness and anger were his whole world, and he could no more paint love than paint the sun if he were blind.

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The Soldier awoke at midnight, and looked around at the darkness. Darkness had always seemed so safe before, but now it was close and heavy. He went to the window and pushed it open. Night air rushed in, stinging his face and arms. He looked at the shadowy forms below him. One moved, and someone coughed. Suddenly a rock flew in, hitting the floor behind him with a loud noise, and he started to draw back, not frightened, but angry.

"Hey! Psst! Look down--it's me!"

"What--What on earth are you doing down there?" he whispered in as loud a voice as he dared.

"I've been throwing rocks at your window, hoping you'd wake up. I thought you might want to do something--I couldn't sleep," came the cheerful reply.

"Oh."

Dared he? He looked at his heart, locked up so tight. He jiggled the latch, and it opened a crack. Dared he?

Throwing on some pants, he leaned out the window. If he went down the stairs, he would wake his mother. Something tempted him, "Go on--jump!" Cautiously he lifted one leg over the sill, supporting himself precariously with one hand. And then he jumped.

He felt giddy, and as he descended, the box with his heart in it opened, and there it lay, exposed again.

"You're crazy! Jumping from that window--you could've killed yourself!" the boy expostulated, running to where he had landed. He groaned.

When he had recovered, the boy pulled him to his feet. Despite the pain

and the ridicule of the boy, he felt a sense of accomplishment. Pride. Yes, that was it, pride.

They walked down the street, past silent, dark houses. The Soldier looked at the faint reflection of themselves in the windows. It was a distorted image, drawing on the light of the two street lamps nearby, and somehow, a trick of the night and of his tired eyes made the boy look bigger than he, and made it seem as if he were a child. "Look," the boy said, pointing to the moon, "It looks green tonight. I remember when my grandmother used to tell me that it was made of green cheese. I always thought it was pretty smart of God to make it out of moldy cheese, because then no one would ever want to steal it, and the moon would be safe." He chuckled softly and the Soldier joined in.

After a moment the Soldier looked behind himself at a street sign and, nudging the boy, said, "This is a dead-end street; it ends on the next block. After that there's nothing but hills." The boy looked at him, enticing with his eyes. "So?" he said. They walked together silently, and the Soldier thought how the light of the moon and the stars was iridescent, and warm, and kind, a little like the sound of the rain, and he wanted to tell this to the boy, but the words lay unformed in his mouth, and would not come out.

They came to the foot of a hill, the end of the street clearly marked, but the boy never stopped. The Soldier followed him up, winding through the trees and underbrush, tripping and falling, clutching anything around for support, and at last they reached the top, breathing heavily, scratched and bleeding, triumphant. They stood and looked over the dark town. They could see in the distance the lights of the city center, but all around it was only the suggestion of houses: their driveways, their cars, their streets and their people. The Soldier felt an urgency, and wanted with strange desperateness to go down and turn on every light and tell each person what he had done, but he stayed quiet and still, looking down without words.

"Well, I guess we'll go back now," the boy said, yawning and stretching.

"Go back now?" the Soldier returned.

"Of course," the boy replied, looking at the Soldier curiously. "Why would we stay?"

The Soldier shrugged and, leading the way, taciturnly set off back down the hill. The darkness was beginning to fade, and he was tired, and he wondered why he had ever allowed himself to be brought along. But then he remembered that the moon was made of green cheese and he smiled again, and turning, gestured to the boy to catch up. They talked back and forth the rest of the way down, returning with much less stealth than when they had come, using each other as ropes and foot-hold when there were none and the path grew steep.

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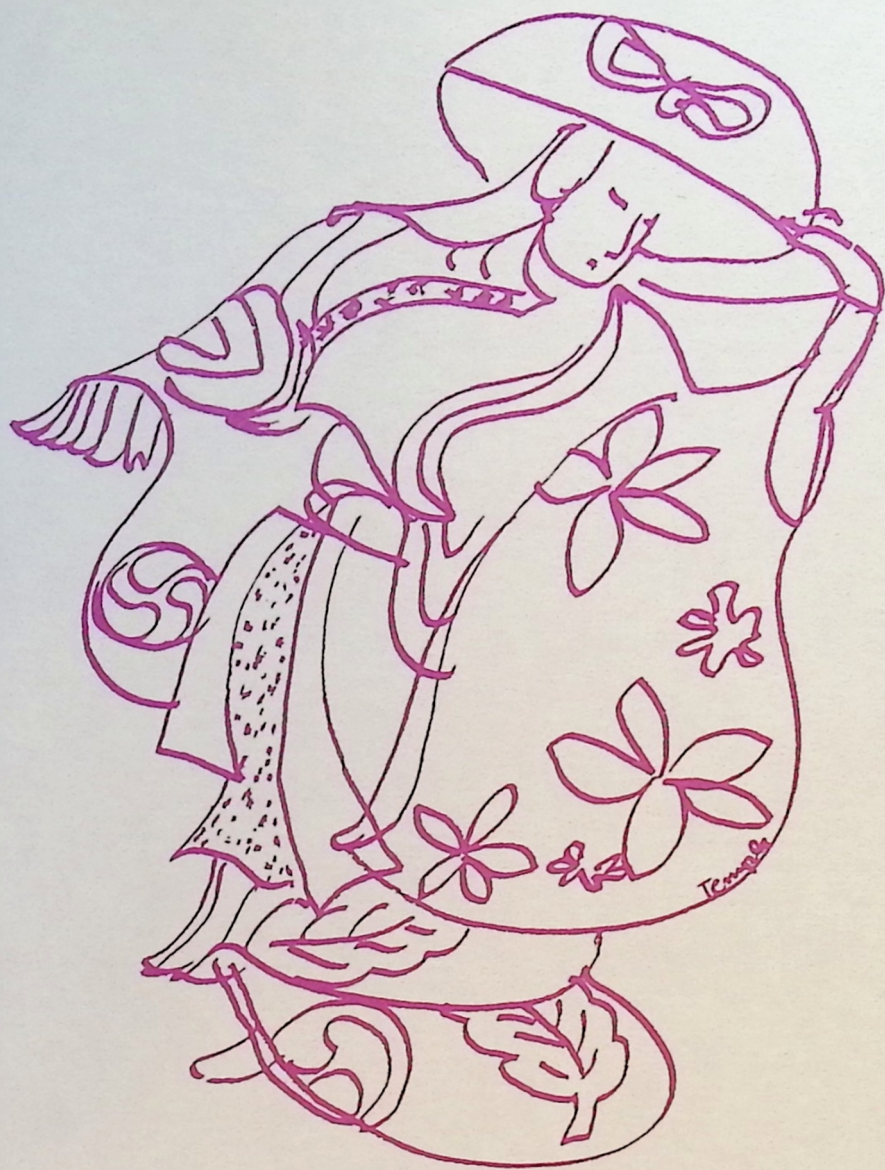
Arts Events in September

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

1

thru Sept 4. Charles Hill watercolor show, Higher Ground Studio, Jacksonville. Mon-Sat. 10-5, Sunday 12-4

- 1** The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Monday. The outdoor Elizabethan Theatre presents **Two Gentlemen of Verona, Henry IV Part 1** and **Twelfth Night**. The Angus Bowmer Theatre offers **Wild Oats, Death of a Salesman, Tis Pity She's a Whore** and **Othello**. The Black Swan presents **Artichoke, The Birthday Party** and **The Island**. For more information, call (503) 482-4331.
- thru Oct 21. The Blue Star Gallery presents **New Visions**, featuring works by visionary artists. 10-6 pm, Tues-Sun, 10 Guanajuato Way, Ashland.
- thru 12. The Grants Pass Museum of Art presents works by realistic artists and a multi media exhibit. Riverside Park, Grants Pass, 12-4 pm Tues-Sat.
- 3** thru 25. The Rogue Gallery presents James Mattingly: drawings, prints, and boxes, 10-5 pm, Mon-Sat, 8th and Bartlett, Medford.
- 4** 5, 12, and 13. Medford Community Theatre presents **The Glass Menagerie** at the Second Floor, Medford, 779-0926
- 9** The Ashland Film Society presents **The Twelve Chairs** and **Mystery of the Leaping Fish**, 9:30 pm, Vintage Inn, Ashland.
- 11** The Upper Rogue Film Society presents **The Twelve Chairs** and **Mystery of the Leaping Fish**, 7:30 pm, Eagle Point High School, and Sep 13, 7:30 pm, Rogue Gallery, Medford.
- 16** The Ashland Film Society presents **Dial M for Murder** and **One Week**, 9:30 pm, Vintage Inn, Ashland.
- thru 19. The Grants Pass Barnstormers Theatre presents **Thousand Clowns**, 846-7341
- 18** The Upper Rogue Film Society presents **Dial M for Murder** and **One Week**, 7:30 pm, Eagle Point High School, and Sep 20, 7:30 pm Rogue Gallery, Medford.
- and 19. the Siskiyou Performing Arts Center presents **Do You Turn Somersaults?** 8 pm, Yreka Community Theatre. (916) 842-2355 or 842-5442.
- 23** The Ashland Film Society presents **The Little Foxes** and **Coal Black and the Sebben Dwarfs**, 9:30 pm, Vintage Inn, Ashland.
- thru 27. The Grants Pass Barnstormers Theatre presents **Thousand Clowns**. 846-7341
- 25** The Upper Rogue Film Society presents **The Little Foxes** and **Coal Black and the Sebben Dwarfs**, 7:30 pm, Eagle Point High School, and Sep 27, 7:30 pm, Rogue Gallery, Medford.
- 30** The Ashland Film Society presents **The Grapes of Wrath** and **Day of the Painter**, 9:30 pm, Vintage Inn, Ashland.





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September 1981

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